EASTENDERS: E20

EPISODE 1

By

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SCENE 1/1. ASHER & SOL'S HOUSE.
EXT. DAY LIGHT. 13.00.

LOC

[A VASE SMASHES AGAINST THE WALL, BUT ASHER IS MOVING QUICK TO AVOID BEING HIT AND HIS HANDS ARE COVERING HIS FACE -]

ASHER: Are you for real?

[A GLASS SMASHES AGAINST THE WALL NEXT TO HIS HEAD]

CUT TO:
SCENE 1/2.  10A TURPIN ROAD - LIVING AREA.  INT.  DAY LIGHT.  13.01.

BCOURT

[SHOES ARE KICKED OFF, A T-SHIRT PULLED OFF.  OLLY LIFTS STEVIE UP, LEGS WRAPPED AROUND HIM, KISSING, SHE ALMOST BANGS HER HEAD ON THE DOORFRAME - GIGGLING, THEY FALL ON TOP OF EACH OTHER -]

CUT TO:
SCENE 1/3. ASHER & SOL'S HOUSE.
EXT. DAY LIGHT. 13.03.

LOC

CAROLINE: [OOV, HYSTERICAL]
Useless... cheating, thief!

[ASHER IS HOLDING A BAG OF THINGS, SOL'S HOODY VISIBLE - CAROLINE MAKES A GRAB FOR HIS WATCH]

Give that back - now you're stealing -

ASHER: Dad gave it to me -

[ASHER BEGINS TO LEAVE -]

CAROLINE: [OOV] You're not going. You can't leave -

[CAROLINE GRABS ASHER AND PUSHES HIM UP AGAINST THE DOOR]

ASHER: Don't do this.

CAROLINE: Where's Sol?

ASHER: I don't know.

CAROLINE: You're lying -

ASHER: You need help -
(Scene 1/3 Continued)

CAROLINE: I'm not the criminal here -

[ASHER PUSHES HER OFF AND MAKES TO LEAVE - SHE GRABS HIM AGAIN]

You're both leaving me - I'll kill you both -

ASHER: You won't get near him.

[FLASH OF A KNIFE IN CAROLINE'S HAND]

CUT TO:
SCENE 1/4. 10A TURPIN ROAD -
DOUBLE ROOM. INT. DAY LIGHT.
13.04.

BCOURT

[A BRA IS UNCLIPPED -
OLLY’S HANDS ARE IN
STEVIE’S HAIR - JEANS ARE
THROWN ACROSS THE ROOM -
STEVIE’S NAILS DIG INTO
OLLY’S BACK -]

CUT TO:
SCENE 1/5. STREET [ASHER & SOL'S HOUSE]. EXT. DAY LIGHT.
13.10.

LOC

[ASHER WALKING DOWN A STREET. ON THE PHONE, CARRYING A HOLDALL, HE RUBS HIS STOMACH]

ASHER: Meet me at the tube.

CUT TO:
SCENE 1/6. 10A TURPIN ROAD -
DOUBLE ROOM. INT. DAY LIGHT.
13.15.

BCOURT

[STEVIE AND OLLY ARE LYING
PARTIALLY CLOTHED ON THE
BED. HE STARES AT THE
CEILING]

STEVIE: It’s like we’re...
connected, like, cosmically...
I feel like we were together in
another life -

OLLY: Stevie... we need to
talk.

CUT TO:
SCENE 1/7. TUBE/GEORGE STREET
INT/. EXT. DAY LIGHT. 13.20.

LOT

[SOL COMES DOWN THE STEPS
IN THE TUBE STATION. HIS
OYSTER DOESN’T WORK AND HE
GETS ANNOYED, BANGING THE
BARRIERS]

SOL: Fix ‘em, why don’t you.

TUBE WORKER: Well if you tried
using it properly.

[TUBE WORKER TAKES THE
OYSTER CARD AND MAKES IT
WORK. SOL WALKS THROUGH
KISSING HIS TEETH.

ASHER IS ON THE PHONE
OUTSIDE THE STATION]

ASHER: Just be for a couple of
days - I understand... yeah
yeah laters..

[SOL NOTICES A CUT ON HIS
BROTHERS FACE, BUT ASHER
PULLS AWAY]

SOL: What’s with the baggage?

ASHER: Rent man’s been.

SOL: So where’s mum staying?

ASHER: She’s gone, bro.
(Scene 1/7 Continued)

SOL: Where?

ASHER: Mikey's..

SOL: [SHIT] What about me?

ASHER: I've got your back.

[ASHER PUNCHES SOL PLAYFULLY]

SOL: But where are we going?

[ASHER HAS A GOOD LOOK AT WALFORD]

ASHER: Somewhere new.

CUT TO:

LOT

[STEVIE, BAREFOOT, HALF-DRESSED AND TEAR-STAINED CHASES OLLY OUT OF THE FLAT. OLLY, HOLDING A BAG OF STUFF, GOES TO HIS HIPSTER FIXED GEAR BIKE AND BEGINS TO UNLOCK IT]

STEVIE: But - it's special... it's magical...

OLLY: I need space -

STEVIE: We just MADE LOVE -

OLLY: We've drifted apart -

STEVIE: But you love me - you do love me - what we just did -

OLLY: It was out of habit.

STEVIE: No - no - you and me, we're each other's, forever, you swore -

OLLY: Stevie, just please don't -

STEVIE: Don't what? Four years Olly. Where are you going?
OLLY: A friend's. [BEAT - MORE TENDER] I made these for you.

[OLLY HANDS STEVIE A PILE OF FLYERS. OLLY GETS ON HIS BIKE AND HEADS TOWARDS BRIDGE STREET STEVIE'S UTTER SHOCK.

SHE LOOKS DOWN AT THE FLYERS, SCREAMS AND THROWS THEM AFTER HIM.

AS OLLY RIDES ONTO BRIDGE STREET, HE DOESN'T NOTICE BILLY HOLDING A BOX OF FRUIT AND CHATTING TO A FELLOW STALLHOLDER. HE CLIPS HIM AND THE BOX GOES FLYING AND THE FRUIT HIT THE GROUND]

BILLY: Oi! [CALLING AFTER HIM] Watch where you're going you posh git!

STEVIE: [RUNNING AFTER HIM AND SHOUTING RATHER PATHETICALLY] Olly...

[STEVIE COLLAPSES TO HER KNEES BESIDE BILLY IN UTTER DESPAIR.

OBLIVIOUS OLLY RIDES PAST ASHER AND SOL WHO ARE WALKING UP BRIDGE STREET. THERE ARE FLYERS DRIFTING EVERYWHERE. ASHER PICKS UP A FLYER]
SOL: [ON PHONE] Floor, sofa, bath... anywhere. Me and my bro... Course he won't touch your girl... Oh come on...

[SOL HANGS UP]

ASHER: Whose girl?

SOL: Strapsy’s.

ASHER: No way!

SOL: That’s what I thought.

ASHER: [SMILING] Not again, anyway.

SOL: Ash, man!

[ASHER READS FLYER - 'ROOM VACANT'. SEES STEVIE. SOL IS STILL ON HIS PHONE. BILLY IS PICKING UP HIS SATSUMAS AND TRYING TO CALM STEVIE, WHO IS CLUTCHING REMAINING FLYERS. ASHER’S INTERCEPTS BILLY WHO IS OFFERING HELP TO STEVIE]

ASHER: [TO BILLY] You just worry about your Jaffas, bruv. [TO STEVIE, WITH A BIG BROAD SMILE, HOLDING THE FLYERS] These yours?

CUT TO:
SCENE 1/9. SQUARE. EXT. DAY
LIGHT. 13.45.

LOT

[FATBOY, LEON, ZSA ZSA AND MERCY ARE HANGING AROUND THE BACK OF FATBOY’S VAN]

FATBOY: For the first time in a while, man’s life is completely bless... No stress, no drama, no worries. If tonight goes well...

[SUDDENLY AN ICE COLD DRINK IS POURED ALL OVER FATBOY’S HEAD. HE LOOKS UP TO SEE NAZ, FURIOUS. SHE’S WEARING A TINY SKIRT AND TOP, AND LOADS OF MAKEUP]

NAZ: I’m eighteen. Not thirty eight.

FATBOY: What?! Are you crazy?

[NAZ WHIPS OUT A COMICALLY BAD FAKE DRIVERS LICENSE]

FATBOY: ’92, ’72, it ain’t that different in the dark -

NAZ: And do I look like a Swedish weightlifter?

[SHE SHOWS THEM THE PICTURE - A BEEFY BLONDE WOMAN]
ZSA ZSA: More like a baby prostitute.

NAZ: Sorry, can’t hear you up there.

ZSA ZSA: Cheap shot, midget.

NAZ: Not as cheap as your tacky weave [GOING FOR HER]

LEON: Hey, easy -

FATBOY: Alright sweetness, I’m sure we can work out a deal -

NAZ: The deal was done - you get £20, I get a fake driving license that looks genuine.

[FATBOY GETS OUT HIS WALLET]

FATBOY: It looks just like mine -

[FATBOY SHOWS HER HIS]

NAZ: Fatdog...Catboy... Whatever. You aren’t quick enough to hustle me.

[NAZ QUICKLY PINCHES FATBOY’S WALLET OUT OF HIS HANDS]
NAZ: What have we got here?

FATBOY: Hey! Give it -

NAZ: Book tokens! A gangster essential. I hear Wu Tang go nowhere without them.

LEON: Oi - give it back.

NAZ: And here's my twenty quid.

LEON: He needs that - give it back or -

NAZ: Or? Or what?

[NAZ TAKES THE MONEY OUT OF THE WALLET THEN THROWS THE WALLET BACK AT FATBOY AND BEGINS TO WALK AWAY.

ZSA ZSA AND MERCY WAIT BY THE VAN]

CUT TO:
SCENE 1/10. BRIDGE STREET. EXT.
DAY LIGHT. 13.50.

LOT

[SOL STANDS LOOKING AT THE
ADS OUTSIDE THE MINUTE
MART. HE SEES FATBOY
CHASING NAZ INTO BRIDGE
STREET. NAZ BEGINS TO RUN,
BUT FATBOY GRABS HER
WRIST]

FATBOY: No, no, no, you ain’t
going nowhere -

NAZ: You betta watch your grip
or you’re gonna get clamped...

[SOL SEES NAZ STRUGGLING
WITH FATBOY AND
APPROACHES]

FATBOY: Stop playing around
girl and give me my money -

SOL: What you doin’ - step off

[FATBOY LOOKS UP AT SOL]

FATBOY: This ain’t your beef!

NAZ: It’s fine, I can handle
it -

[NAZ TRIES TO WRIGGLE OUT
OF HIS GRIP]
SOL: I said, step off. You deaf?

LEON: Are you deaf?! This is nothing to do with you!

FATBOY: [TO NAZ] Just give me the money!

SOL: Big man fighting girls, eh?

[SOL GRABS FATBOY AND PULLS HIM OFF HER AND SHOVES HIM INTO LEON. LEON PUNCHES SOL. NAZ STANDS IN BETWEEN SOL AND LEON. SHE KNEES HIM IN THE BALLS AND RUNS OFF, GRABBING SOL. SHE PUSHES BOXES OF FRUIT OFF BILLY’S STALL IN FRONT OF LEON AND FATBOY. THEY RUN]

BILLY: Oi!

[THE SOUP CART IS LYING OPEN AND NAZ PULLS SOL INTO IT]

NAZ: Over here.

SOL: Get off -

[PULLS THE HATCH DOWN JUST AS BILLY, FATBOY LEON ET AL ROUND THE CORNER]
(Scene 1/10 Continued)

**BILLY:** [OOV] Little thug. Your lot have been nothing but bad news since you moved here.

**FATBOY:** [OOV] My boy Billy - don’t go all klux klux Ian Beale on me now! I just want my money!

[OUTSIDE, BILLY PULLS OUT HIS PHONE]

**BILLY:** I’m calling the old bill.

**FATBOY:** What? Don’t be a snake, man!

**CUT TO:**
SCENE 1/11. CHURCH SOUP CART.
INT. DAY LIGHT. 13.52.

LOT

[IN THE CART NAZ AND SOL
ARE STARING AT EACH OTHER]

NAZ: [WHISPERED] What you
playing at? I had it under
control.

SOL: [LOUDLY] What d’you mean,
I could have taken them!

[NAZ SHUSHES HIM]

CUT TO:
SCENE 1/12. 10A TURPIN ROAD - LIVING AREA. INT. DAY LIGHT. 13.53.

BCOURT

[STEVIE IS SHOWING ASHER THE FLAT AND HE IS DOING HIS BEST TO LOOK LIKE A VIABLE TENANT]

ASHER: Nice place. What's the area like?

STEVIE: Really quiet. Everyone just keeps to themselves.

[ASHER LIKES THE SOUND OF THIS]

But my boyfriend will be back... it's just for a while... Did you want a coffee? I need a coffee.

ASHER: Yeah, thanks.

[SHE STARTS TO GET OUT SOME MUGS]

STEVIE: I love coffee... love it. Sometimes when my day is going so badly, I just need a coffee and -

[SUDDENLY SHE STOPS. SHE STARES AT THE KITCHEN COUNTER]

No... no, no, no... he can't have...
(Scene 1/12 Continued)

[SHE STARTS LOOKING IN ALL OF THE CUPBOARDS]

ASHER: What?

STEVIE: He's taken the caffetiere! It was a gift from my mum and dad -

[SHE KEEPS SEARCHING THROUGH THE CUPBOARDS, FRANTICALLY]

ASHER: I'll be fine, without coffee...

STEVIE: How could he do that?

[STEVIE IS SUDDENLY OVERWHELMED AND BREAKS INTO HYSTERICAL SOBS - IT'S ALL TOO MUCH. ASHER LOOKS INCREDIBLY EMBARRASSED. HE'S NEVER MET ANYONE QUITE LIKE HER BEFORE. STEVIE THROWS HER ARMS TIGHTLY AROUND HIM]

STEVIE: Please will you come and live with me?

CUT TO:
(Scene 1/12 Continued)

THERE IS NO SCENE 13
SCENE 1/14. SOUP CART. INT.
DAY LIGHT. 14.00.

LOT

[FATBOY AND BILLY WALK PAST ON THE WAY BACK]

BILLY: [O.OV] Beale’s going to kill me.


[THEY HEAD PAST AND AWAY. NAZ PEERS UP OVER THE COUNTER]

NAZ: Shoulda left you to them.

SOL: And I would have handled it.

NAZ: Really?... Got a name?

SOL: Does it matter?

[AWKWARD SILENCE]

NAZ: I’m Naz, in case you were going to ask.

SOL: I know who you are.

NAZ: Really?
(Scene 1/14 Continued)

SOL: English. Me at the back. You at the front.

NAZ: So why aren't you there right now?

SOL: Ain't bothered with school no more. You?

NAZ: Got no money on my Oyster. Guess I've gotta walk.

[SOL OFFERS HER HIS. SHE TAKES IT. SOL CHECKS HIS WATCH]

NAZ: Got somewhere to be?

SOL: Audition.

NAZ: Opera singer?

SOL: No.

NAZ: Ballet dancer?

SOL: You're a funny girl.

[THERE'S A KNOCK ON THE DOOR]

POLICE OFFICER: [OOV] Excuse me. We've had a complaint...

[POLICE OFFICER OPENS THE DOOR. TWO POLICE MEN ARE STANDING IN THE DOORWAY]
(Scene 1/14 Continued)

[SOL]

Oh my days -

[NAZ]

Gotta go -

[SHE HOPS OUT OF THE SOUP CART]

Where's your lady? Guess I'm off then -

[NAZ RUNS OFF]

[SOL]

[CALLS] Sol.

[NAZ TURNS]

It's Sol.

[NAZ SMILES. SOL DOESN'T]

[POLICE OFFICER]

If you could stand with your feet shoulder width apart -

[A BEAT BETWEEN THEM]

[NAZ]

Oi, Officer. The guy on the fruit stall - the one who called you? He tried to grab my [BOOBS].
(Scene 1/14 Continued)

POLICE OFFICER: Feet shoulder width apart and your hands on your head.

[SOL DOES AS HE'S TOLD, BUT HE WATCHES NAZ GO WITH THE CRACK OF A SMILE]

CUT TO:
SCENE 1/15. 10A TURPIN ROAD - LIVING AREA. INT. DAY LIGHT. 14.05.

BCOURT

[ASHER AT THE DOOR]

ASHER: I gotta go...

STEVIE: Uhh -

[STEVIE TAKES A KEY OFF THE HOOK BY THE DOOR AND HANDS IT TO ASHER. HE SMILES AND TURNS TO GO]

STEVIE: Wait. I don't even know your name?

ASHER: [WINNING SMILE] Asher.

CUT TO:
SCENE 1/16. TURPIN ROAD [R&R].
INT. DAY LIGHT. 14.08.

LOT

[SOL IS SITTING ON THE KERB ASHER COMES AROUND THE CORNER]

ASHER: Get up, bro.

Everything's sorted.

[BILLY IS ESCORTED PAST BY THE POLICEMAN]

BILLY: I didn't touch anyone.

POLICE OFFICER: It's just a couple of questions.

BILLY: It was him [SOL] - he knocked over my stall.

[ASHER'S LOOK TO SOL WHAT'S THAT ABOUT?]

SOL: We're gonna be late.

CUT TO:
SCENE 1/17. PUBLIC TOILET. EXT.
DAY LIGHT. 14.15.

LOT

[NAZ WALKS INTO THE LADIES TOILETS, CHECKING NO ONE IS WATCHING OUT OF HABIT]

CUT TO:
SCENE 1/18. PUBLIC TOILET. INT. DAY LIGHT. 14.15.

BCOURT

[AT THE SINK NAZ STARES AT HERSELF, SAD. SHE, IN A SERIES OF CUTS THAT DON'T REVEAL ANY NUDITY, NAZ TAKES OFF HER CLOTHES AND PUTS ON A MUCH MORE CONSERVATIVE OUTFIT. SHE TAKES OUT A MAKEUP WIPE AND BEGINS TO WIPE OFF THE SEXY, FULL-ON MAKEUP. WE SEE HER REAL, BEAUTIFUL FACE EMERGE. BUT SHE LOOKS UNHAPPY]

CUT TO:
SCENE 1/19. NEW ROAD [NAZ'S HOUSE]. EXT. DAY LIGHT.
14.17.

LOT

[NAZ WALKS DOWN THE STREET TOWARDS HER HOUSE. SHE APPROACHES HER DOOR, GETS OUT THE DOOR KEY, IS ABOUT TO PUT IT IN THE LOCK WHEN SHE STOPS, HESITATES, NAZ'S FATHER IS SHOUTING IN THE HOUSE]

NAZS DAD: [OFF] Where is she?
I said where is that girl.

[NAZ PUTS THE KEY BACK IN HER BAG. SHE TURNS AROUND AND WALKS THE OTHER WAY]

CUT TO:
SCENE 1/20. COMMUNITY CENTRE.
EXT. DAY LIGHT. 13.30.

LOT

[SEVERAL YOUNG MEN ARE HANGING OUTSIDE THE COMMUNITY CENTRE. FATBOY IS THERE. SOL AND ASHER ARRIVE - SOL SPOTS FATBOY]

SOL: You’re jokin’ me. Ain’t got your bodyguard now, bruv?

ASHER: Heel, Sol. Don’t mess this up.

[MARLON AND SKOLLA STEP OUT OF THE COMMUNITY CENTRE]

MARLON: Listen up guys. You all know me - but I’d like to introduce you to one talented brother - Skolla.

SKOLLA: I’m looking for the best dancers in East London to challenge this guy and his boys on tour in six weeks time. Only five of you get through today, recalls next week. Bring your best moves, let the battle begin!

CUT TO:
SCENE 1/21. COMMUNITY CENTRE.
INT. DAY LIGHT. 14.32.

LOT

[FATBOY IS DANCING IN FRONT OF THE OTHER GUYS, MARLON AND SKOLLA. HE SLAMS IT. WALKS OFFSTAGE, ARROGANT]

SKOLLA: Sol Levi.

FATBOY: I could do with some jokes.

[ASHER PRICKLES]

ASHER: Ignore it. Do your thing bruvs.

[SOL GETS UP. HE'S NERVOUS]

SKOLLA: So why'd you wanna be in the crew?

SOL: [HESITANT] I... I just dance... It's what I do.

[FATBOY LAUGHS. SOL'S FEATHERS ARE RUFFLED. MUSIC STARTS. SOL STARTS TO DANCE. HE'S ALRIGHT - NOT GREAT. HE GETS NERVOUS AND MAKES A BASIC MISTAKE]
(Scene 1/21 Continued)

**FATBOY:** In the bag, thanks bruv!

[SOL STOPS AND STORMS OUT. ASHER LOOKS AT THE DOOR]

**SKOLLA:** Asher Levi?

**CUT TO:**
SCENE 1/22. COMMUNITY CENTRE.
EXT. DAY LIGHT. 14.35.

LOT

[NAZ ARRIVES AT THE COMMUNITY CENTRE. SHE HAS HER FULL MAKE UP AND SHORT SKIRT LOOK AGAIN. SOL STORMS OUT ANGRY]

NAZ: How'd it go, ballet boy?

SOL: Ain't you got a home?

[NAZ HOLDS OUT THE OYSTER]

NAZ: Thanks for the travel.

[SOL TAKES THE CARD, HIS DAY IS NOT RUINED]

CUT TO:
SCENE 1/23. COMMUNITY CENTRE.
INT. DAY LIGHT. 14.40.

LOT

[ASHER DANCES SLOW AND COOL IN THE OPENING OF HIS ROUTINE. THEN ASHER REALLY OPENS THINGS UP AND IT'S OBVIOUS ASHER CAN REALLY DANCE.

SKOLLA AND MARLON ARE SERIOUSLY IMPRESSED AND ASHER FINISHES WITH A FLOURISH, BARELY OUT OF BREATH - HE IS BRILLIANT]

CUT TO:
SCENE 1/24. COMMUNITY CENTRE.
EXT. DAY LIGHT. 14.45.

LOT

[NAZ AND SOL ARE HANGING OUTSIDE THE COMMUNITY CENTRE]

NAZ: Who you waiting for?

SOL: My brother.

[ASH IS SHAKING HANDS WITH MARLON AS HE COMES OUT THE DOOR]

NAZ: Wow.

SOL: Keep your knickers on.

ASHER: [TO SOL] Let's move.

SOL: Ash, this is Naz. Naz, Ash

[ASHER LOOKS NAZ UP AND DOWN, BUT BARELY ACKNOWLEDGES HER AND BEGINS TO WALK AWAY]

NAZ: Well who died and made him Mohammed, peace be upon him?

CUT TO:
SCENE 1/25. 10A TURPIN ROAD -
LIVING AREA. INT. DAY LIGHT.
15.00.

BCOURT

[STEVIE OPENS THE DOOR TO
ASHER]

STEVIE: Welcome back, roomie!

[SHE GOES TO SHUT THE
DOOR, BUT SOL FOLLOWS]

Oh.

ASHER: My brother. Sol.

STEVIE: Hello.

[SHE GOES TO SHUT THE
DOOR. NAZ ENTERS]

NAZ: I’m Naz. Nice to meet you!

STEVIE: Stevie.

NAZ: Stevie? You a lesbian?

STEVIE: No... I thought it was only you?

ASHER: He’ll be on the couch for a bit. You dont’ mind do you?
(Scene 1/25 Continued)

[STEVIE IS A BIT SURPRISED]

STEVIE: Oh - I see - come in - but I... I don't have any coffee -

[NAZ SHRUGS]

ASHER: My room - you're on the sofa -

SOL: How come you get the bed?

ASHER: For when I have a girl back.

[ASHER GETS A TEXT]

SOL: Well, what if I have a girl back?

ASHER: [SARCASTIC] Psh, yeah...

[ASH LAUGHS AND SOL INADVERTENTLY LOOKS AT NAZ, BUT NAZ IS LOOKING AT ASH. SOL SEES HER LOOKING. ASH CHECKS HIS PHONE FOR THE TIME AND MOVES TO THE DOOR. HE LOOKS PISSED OFF]

ASHER: You're jokin' me.

SOL: Problem?
(Scene 1/25 Continued)

ASHER: No. Just give me ten.

[HE GOES]

NAZ: Your flat’s really nice.

STEVIE: Not without coffee...

[NAZ LOOKS AT STEVIE LIKE SHE’S A BIT ODD]

NAZ: Well... we could have tea.

[STEVIE STARES AT NAZ]

STEVIE: Tea?...

[AS IF IT’S THE MOST REVOLUTIONARY IDEA SHE’S EVER HEARD. SHE LOOKS AT NAZ]

We can have tea!

CUT TO:
SCENE 1/25A. 10A TURPIN ROAD.
EXT. DAY LIGHT.

BCOURT

[SOL IS OPENING
DECKCHAIRS, NAZ PICKS UP A
FEW CUSHIONS AND STEVIE
CARRIES A TRAY OF TEA]

Sometimes it's nice to sit out
here and watch the world go by.
Sing a little bit.

[SHE TAKES IN THE SIGHTS
OF WALFORD. NAZ AND SOL
ARE TRYING TO ACT NORMAL]

SOL: You don't mind if I crash
here - Stevie, right?

STEVIE: Yeah, no, I guess
not... Will you be staying?

[NAZ AND SOL SHARE A LOOK,
HER PHONE RINGS]

NAZ: Someone will have to
control these boys.

STEVIE: Well look at this...
Not exactly what I saw
coming... What a funny bunch us
four will make!

[NAZ AND SOL LOOK AT EACH
OTHER. WEIRDO]

CUT TO:
SCENE 1/26. COMMUNITY CENTRE.
INT. DAY LIGHT.

LOT

[SKOLLA IS PACKING UP HIS BAG AFTER THE AUDITION. ASHER ENTERS]


ASHER: How about Sol?

[SKOLLA SHRUGS]

SKOLLA: Sorry bruv. Didn’t make the cut.

ASHER: He’s a good dancer, he’s better than me - he just needs a chance -

SKOLLA: We’re looking for the best.

[ASHER PULLS OUT A WAD OF MONEY]

ASHER: Is there anything I can do to change your mind?

SKOLLA: Nah man, that’s not how we do things -

ASHER: I want my brother with me.
SKOLLA: Lose him, bruvs, he'll hold us back.

[ASHER TAKES OFF HIS WATCH]

ASHER: It's real.

[SKOLLA LOOKS AT IT]

Take it.

[ASHER HOLDS OUT THE MONEY AND THE WATCH]

SKOLLA: He better have improved by the next round.

[SKOLLA TAKES THE MONEY AND THE WATCH AND LEAVES. BEHIND ASHER, THE TOILET DOOR IS AJAR. THE DOOR SQUEAKS. ASHER TURNS TO SEE FATBOY PEEKING THROUGH THE DOOR, TERRIFIED.

ASHER STARES AT HIM, LIFTS HIS TOP TO REVEAL A BANDAGED, BLOODIED, ON HIS STOMACH, AND THE KNIFE FROM THE TOP OF THE EPISODE TUCKED INTO HIS TROUSERS]

ASHER: You didn't see nothing, blud.

FADE OUT